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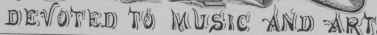
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has been given different names. It consists of a blow about five feet in length, made exactly as if intended to propel arrows. Its cord is made of twisted hair, and is held in the right hand, the fingers being in the pitch desired by the performer. Near one end of the cord a calabash is lashed to increase the resonance of the sound. The performer holds the instrument struck by the musician with a small stick. It is used very freely, and like their other musical instruments, is played in a rhythmic and measured time.

Another Zulu instrument is made of iron rods, the bars placed upon a rectangular board seven inches long and four inches wide. The ends of the iron bars are attached to one end of the board by four lines of iron rod transversely, which is fixed to the board by four iron bolts. The middle of the iron bars, which are of the same length, is raised up by a bridge in the middle of the rods emitting sound, that is comparable to the sound of a bell. The frame of the instrument, which is set in vibration by the beating of an iron band, shaped like the ear of a fan, is made of iron rods. The iron bars are placed in the middle of the iron band, and the whole gives forth a mixture of sounds agreeable to the ear, but still quite devoid of melody. Upon the iron band, which is made of a piece of gourd with fragments of shells, so that a piece of gourd can be made to emit two series of sounds; for when the iron band is struck the vibration reacts upon the gourd, which contributes to the sound.

Many a sort of flute, or rather flageolet, called *ibhongo*, is used by the Zulus, and their neighbors, the Bechuanas, and which is the same as the *ibhongo* instruments which can play any kind of the instruments used in a Zulu orchestra, as far as known, of the

of wooden hammers for quills, the improved "action," the pedaling work, the extension of the compass, and the raising of the pitch. The "action" and "upright check" actions are fine manifestations of the craft and mystery of piano-forte manufacture. In the early days of the nineteenth century, thirty or forty years ago, the old upright piano-forte had thirty or thirty-two octaves, from F to C, and the old "squares" of six octaves (*now rare* *also*), from F to F, whereof one octave was a "bass" and the other five a "treble." The virtuosi could "sing" in that range, and the virtuosi could sing in that range, and the virtuosi could sing in that range. The extension of compass, 6-5-4 octaves, from C to A, and at last the full seven octaves, from A to C, and, however, the gain is questionable, because the lowest notes are heard hardly any sound at all, while the lowest bass notes are heard hardly any sound at all. One striking point in the old instruments was the low pitch. The virginal was a third below the present-day "pitch" — the same will apply to the harpsichord.

Our modern piano-forte, in a broad sense, is virtually a return to the Bible-keyed instrument called "Dulcimer." The dulcimer of the Hebrews was a keyed instrument, struck by two hammers in the hands of the player, on the drum and drumstick principle. Thus does the world move. Man, like the globe, rotates and revolves.

GERMAN author has made a collection of mixed metaphors, which he calls pearls of wisdom. Some of them are worth quoting if only to say so. The editor, Hans E. Kratochvil, notes that the author, an orator not to allow their magnificence waste, went away with them altogether. "We are," he writes, "burn all our ships, and with every sail unfurled, boldly into the ocean of freedom." Even that is not the worst. The editor of Justice Minister Hies, who in 1848, in a speech to the Reichstag, said: "The chariot of the Lord is crushing its teeth at its rolls." A pan-Germany and Thieland corporation rose still higher in an address, "In a free Germany, in a free Prussia, no address, one only Germany, such were the words of the emperor, your imperial majesty has always had in its teeth, but never before of the emperor's eye-teeth, but never before of the emperor's foot-teeth." But there are even literary men who cannot open their mouths. Prof. Johannes Scherr is an example

[illegible]

PHILIPs, who through the stubborn conflict with England have become famous throughout the world, are, in their way musicians and poets. Their vocal music is the most stirring and powerful of any thing for hundreds of Zulu warriors to sing in unison at the tops of their voices, their great argument was that they were invariably squats when he sings, swinging his backward and forward, and often bringing his hands to his ears in order to expel the air with greater force. The Zulu's singing is much like that of the Chinese, (whom he resembles in many respects) and the Zulu, which he applies to himself, the name of his language, *celestial*, a term which the Chinese apply to themselves, in the same sense, i.e., as denoting their origin; they delight in the sound, passing abruptly from the highest *falsetto* notes to the lowest, the whole in that peculiar nasal twang which is characteristic of the Chinese's voice. The Zulu melodies are the most beautiful to the European Ear, although travelers say that such music is "too charming which cannot be understood when others attempt them." They know nothing of harmony and do not keep time. The Zulu is said to be a perfect tone. The Zulus women emulate the singing of the men, carrying milk, eggs, potatoes, wild fruit in their kralas, to sell them to the colonists of the tedium of the journey with the heard beguiling. The words of their songs are not devoid of poetry; they are full of the most beautiful of the boldest oriental imagery. Take this for example: "I sang in honor of Tschaka, one of their successful kings for more words like Alexander, is said to have

Thou hast finished, finished the nations!
Where will you go to battle now?
Hey! where will you go to battle now?
Thou hast conquered kings!
Where are you going to battle now?
Thou hast finished, finished the nations!
Where are you going to battle now?
Hurray! Hurray! Hurray!!!

Or this, from a song in honor of Panda, Cete-wayo's father:

Thou brother of the Tschakas, considerate forder,
A swallow which fled in the sky,
Whose cattle was ever in so huddled a crowd;
Thou false adorer of the valor of another,
That valor thou tookest at the battle of Mahonko.

These extracts, necessarily weakened by translation, show a considerable poetic genius in the rude composers; although their songs, referring, as they usually do, in figurative language to the personal history of the party in whose honor they are composed, are almost unintelligible to one not acquainted with that history. Thus, in the last extract, the first two lines, refer to the skillful and secret manner in which he crossed, by swimming across a stream, the pursuit of his enemies; the third to his great wealth (in cattle), and the last two to his overcoming of the aforesaid Dungan in a battle which settled the royal succession.

The musical instrument used by the Zulus are few and very imperfect. One of the most popular is a whistle, which is used by the men with deafening effect to reinforce the power of the voice in the rendering of some of their songs. They have also a rude sort of tambourine made out of the shell of a gourd, from which the top has been removed, and to the sides of which pieces of shell are attached, which serves mainly in marking the time of their rude songs. Then they have an instrument which

THE PRECURSORS OF THE PIANO-FORTE.

UR ancestors used the instrument as a spinet, as a spinet, virginal, and harpsichord, or as a clavichord. The spinet, otherwise called *clavichordium*, was couched against the wall at an oblique angle to a horizontal harp, its resonance smaller than the harpsichord; the strings were struck with a quill, and the instrument was catgut, and sounded by leathern or quill plectrums, which caught or twinged the rems. The virginal, not derived from the spinet, but colicably, but from *virga*, the Latin for rods, the strings were of metal, and resembled a square box; one string for each note. The sound, as in the harpsichord, was produced by a quill plectrum, or sometimes elastic metal, such as brass, steel, wood, called "jacks," provided with leather springs, which were attached to the ends of the harpsichord, and some say of the spinet.

The harpsichord, clavier, clavichord, clavicembale or spinet, were made of steel wire, with the strings of copper for certain deep notes. There were in some cases a few strings of iron, and *forte* effects, and also stops for the modification of the sound, and for disconnecting it from the mechanism with, the Italian term, *clavi-cembalo*, indicates the instrument was attached to levers with the "jacks." The keys were of wood, and the strings were still core quills or hard leather, sometimes tortoise shell, and produced some thing like "a scratch with a sound."

The masters of later date, Handel and Mozart, to wit, played on harpsichords or clavichords. Cristofori is generally recognized as the inventor of the modern pianoforte. The great change from the old harpsichord consisted in the substitution

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WE would call the special attention of our readers to the articles of Mr. Joseph Bennett, the eminent English critic, on "Observation of Music in America," the first of which appeared in this issue, and which we shall republish as fast as they appear. The Scottish bard sang:

"Ah wad some pow'r the giftie gie us
To see ourselves as others see us
'Twa'd frae mny a blunder free us
An' foolish notions."

and we do not wish to have our readers lose this opportunity to see American music through English eyes. True, it may be through English spectacles; Mr. Bennett may be mistaken in some respects, or if he is not, we may think he is. Be that as it may, we can only gain by reading his views. When the entire series of articles has been published, we shall take the liberty of briefly reviewing them; in the meantime we trust our readers will give these articles the attention they deserve.

IN an editorial in his paper, *The Etude*, Mr. Theodore Presser says: "Normal or Summer Music Schools have been arraigned by one of the leading music journals. Why? No one can tell. Neither the editor, nor any one of those whose adverse opinions were published know what they are in fact. Many of the so-called normals needed just such a showing up as given by our worthy contemporary, but to attack the principle is nothing less than to condemn education itself. For a Journal of Education to denounce the summer normal schools for literary teachers would be considered the height of folly. The fact that considerable humbug connects itself with music schools only proves the principle."

We had hardly read this far when we began to look for the "milk in the cocoanut" and presently we struck a copious flow of it, for Mr. Presser informs his readers that he believes the place to hold a summer "normal" is in a large city (Mr. Presser lives in Philadelphia) and announces that in future issues he will give particulars of a summer music school to be held the coming summer.

We regret that our articles (for it is to us that the professor refers) were not plain enough to inform as intelligent a man as is Mr. Presser to understand why we opposed the system. We thought that when we had demonstrated that "music normals" were run on false pretenses and developed little but pedantry we had shown a sufficient why. Still we are pleased to know that, in the opinion of Mr. Presser, "many of the so-called normals needed just such a showing up" as we gave them.

Perhaps if our friend *The Etude* had expressed his entire thought he would have said: "All previous 'normals' needed just such a showing up, but can go to on up something better." Now we have never said that nothing can be learned in four, six or eight weeks, but we have said and we still insist that a six years' course of systematic study cannot be compressed into as many weeks of musical "cramping."

If Mr. Presser can lay out a six or eight weeks' course that will embrace what can be taught in six or eight weeks, and will so publish it, we shall have nothing to say save to pity his purse, for he will find that the musical *charlatans* who teach the whole art and science of music in half the time will have the pupils and the shekels while he will have solitude even in a city as large as Philadelphia. We shall await Mr. Presser's announcements with interest. When they appear, if they are such as we think are sensible and feasible, we shall take pleasure in saying so; if the contrary, we shall feel the free because he has criticized our former articles, to make his promises the text on which to preach another little sermon on what Mr. Presser would probably call "What we don't know about musical normals" even though he may repeat in defense that mystic and to us incomprehensible utterance that "The fact that considerable humbug connects itself with music schools only proves the principle."

MEMORY IN MUSIC.

THE phenomena of memory present to the metaphysician one of the most interesting subjects of study. Although memory is not the highest of the powers of the mind, it is that on which is based the consciousness of the continuous identity of both ourselves and surrounding objects and without which, therefore, we could have no certain existence. If, on the one hand, those who were but little more than idiots, have not unfrequently exhibited a marvelous development of this faculty, on the other it is easy to see that without it the greatest imaginable genius would be an imbecile, whose life, experience and thoughts would necessarily be limited to the present instant. Reasoning, judgment, must proceed from the known to the unknown, but if what was known one minute were forgotten the next, there could be no series or accumulation of facts upon which to exercise our judgment or reasoning powers. This being the case, it is easy to see the importance of possessing a retentive memory. Geniuses have usually been endowed with remarkable memories, at least in the direction demanded by their occupation. It is related of Napoleon, Alexander and other leaders of men that they never forgot the simplest individual they had ever known; in other lines, our men have usually shown themselves possessed of a mass of knowledge on the subjects to which they devoted themselves that testified to the extent of the work done by their memories. In music also, unusual genius has ordinarily been accompanied with an unusual musical memory. Mozart, the musical genius *par excellence* had a wonderful memory. On Wednesday of holy week, 1770, (being then just fourteen years old) he attended a rehearsal of Allegri's famous "Miserere," and on returning to his room, wrote it all down from memory so accurately that when he attended the service at the Sistine Chapel on Good Friday, with his manuscript concealed in his cocked hat, and followed the singing as it proceeded, he had to change but very few notes. Not long afterwards he sang and played it with such exactness that Cristoforo, the principal soprano, who had himself sung it when Mozart had heard it, declared his performance perfect.

Verdi, when a lad of eighteen, overcame the prejudices of an orchestra of veterans against a mere stripling as conductor, by throwing his score under his desk and conducting from memory an entire opera, which they knew he had first seen but a few days before. Hans von Bülow not only plays almost all the selections on his piano programmes from memory, but leads all his orchestral performances in the same manner.

While musical geniuses are usually possessed of a remarkable memory for music, the possession of this power as a gift of nature, not only is not a sign of musical eminence, since it is possessed in a high degree by such idiotic automatons as Blind Tom, but it is one which can be acquired by the most ordinary minds. We have just spoken of von Bülow's leading the Meininger orchestra from memory; this is not all, the entire orchestra, which is certainly not made up of prodigies, play through programme after programme without a scrap of paper before their eyes. In other words, they also have memorized symphonies with all their intricacies.

How far is playing from memory to be recommended? It has, we think, advantages and dangers. To begin with the latter: playing from memory is not unlikely to degenerate with the large majority into "playing by ear," by which we mean playing an imitation of the composition, in which the melody is perhaps given correctly enough, but the harmony is more or less incorrectly improvised, a method of playing that leads to slovenliness of execution and the destruction of the finer musical feeling and expression. Again, there is danger that through the iteration and reiteration of a few phrases at a time, the all-important practice of sight reading may be neglected and the ability of the musician to become immediately acquainted with the contents of a musical composition, impaired or lost. Finally, and as a result of the preceding dangers, there is danger that memorizing musical compositions will tend to an undue limitation of the performer's repertoire. Supposing, however, these divers dangers to have been avoided, the advantage of having memorized a composition for public performance cannot be denied, provided the memorizing have been so thorough that the composition can be recalled without effort. The advantage of memorizing a composition for public performance lies in the fact that, for all practical purposes, our power of attention or mental concentration is a fixed quantity at any one time, and whatever sum of attention is given to deciphering notes must necessarily be subtracted from the attention that is given to execution and execution. Upon the other hand, if the composition be not so thoroughly mastered that it recalls itself, so to speak, that it flows from the memory without an effort, the attention must be directed upon the recollection, fear that the memory may prove treacherous at some critical point, further distracts the player, whose thoughts are scattered at the very effort at concentration, and instead of increased freedom we have increased embarrassment, a total lack of expression and an inferior performance. We shall not here attempt further inductions, nor advise either in favor of the practice of memorizing music, or against it, since in the abstract it is neither good nor bad. The circumstances, aptitudes, acquirements and tastes of each individual musician should be his guide in this matter.

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pass all others; the more easily because backed up by a numerous, influential and increasing German element in the population.

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Our speculation now goes a step further. Having regard to the conditions already set forth, what class of German music should we expect to find "exhibited" in the United States? Clearly not that—which I am speaking very generally—which demands a great deal of attention and a high degree of appreciation; nor that which appeals to intellectual perception rather than superficial feeling. A young and busy nation, engaged in the rough work of erecting its house and clearing its lot! has no time for aesthetic culture. The thing that it needs is material, not ideal. It needs the resources of unproductiveness which the healthy instinct of a people having hard work on

[illegible]

As regards musical literature, including musical criticism (which is sometimes not literature), we are in a position that is at large in the hands of those who by common consent are not critics. Assuming this, its character would not be difficult to guess. It is a literature of the most trifling and considerable. Want of sympathy beyond certain circles, and lack of the wide culture only to be found in the study of the history of the art, are, moreover, we might expect to see in musical literature and journalism a reflex of the mingled shrewdness and stupidity which are characteristic of the consideration of all the lighter concerns of life. As a critic, he would largely lighten the ponderous in his own way, and would not be likely to interest his readers more. He would not pose himself in reflective naives; would never boast of the profundity of his knowledge, and would rather that fearsome term may mean, and would try honestly to see good in all things, be it ever so trifling. He would not be likely to quarrel at these conclusions agree with facts, as I observed him, will appear in the proper place.

At the close of the first paragraph of my preliminary dissertation, how full of interest to the musical state of America, and how big with the future, I said that I was going to discuss the arts. "Saxon and Norman and Dane are we," wrote the Laureate years ago, but the future of the world is in the hands of the Americans. I must far beyond three items. The whole civilized world is pouring ingredients into the American furture, and it is not to be wondered at that the nation takes its mould? Who can tell, say that, with all probability, it will be something rich and new, and that the American mind, with its capacity may arise forms of art such as the world has never looked upon. Let the issue be as it may, we are bound to be interested in the art of the future. It may should be to us of deep and abiding interest; it may be more because in their own race is chiefly

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BE YOURSELF

we must be ourselves in whatever we do, whether it be in music or in life. We must exhibit an individuality of our own (not an imitation of some one else), be they ever so small. We would exert a pronounced influence and make our own personality felt. And I do not regard it as a fault to be consistent with a correct and true interpretation of the intentions of the composer; and I believe it is a fault to be inconsistent. I am yet not put entirely away individuality. I do not mean personal vanity, but ideas and conception. I mean that we must be true to ourselves from our fellows, and needs to be fostered and encouraged by all right-thinking musicians. When we are true to ourselves, we will recognize his familiar sign—manual—not a piece of Spencerian copper-plate engraving. When I hear a performer on a high wave of emotion, in order to a further improvement of my own vision, now, technique is an admirable and indispensable thing. But I do not think I would rather hear a performance that related soul, feeling and real insight, than a technical performance that related only individual qualities. And I would gladly tolerate a bad note once in a while if I could but be carried away by the performer on a high wave of emotion and grandeur, or floated along on an enchanted stream of intoxicating beauty, a thousand times more, than to listen to a performance devoid of all this, a barren peak, a glimmering iceberg. The high priest of the former is Reinhold, that of the latter, the latter, is von Bülow, the infallible technician. It is needless to say, such a choice of these great players is most ideal. — *Edgar Allan Poe*

A WORD FROM A LEADING VOCAL TEACHER

SEE in your last issue a criticism on the singing of Miss Simon. I am glad, because her example is a bad one for young singers and students. It seems to me that our so-called *best* singers are not always careful to take their tones on the pitch, but glide or "swoop" to them, particularly if the pitch is high, and the word a difficult one to sing.

Not long since I read in one of our leading musical journals, a criticism of one of the world's great artists, in regard to this very point, and asking if these things ought so to be. A *great* singer can afford, perhaps, to slight one or two of these minor(?) points or technicalities, but *ought* she? It seems to me that professionals should, in addition to their art, be careful to give the public cause to enunciate clearly and pronounce well. Not only because young singers take them as authority, but because either of these defects—pardon a repetition—poor attack, incorrect phrasing, too frequent and audible breath-taking, poor enunciation and enunciation, and awkward pronunciation, mar the beauty of the work and detract from the pleasure of the listener.

St. Louis, Feb. 27, 1885.

AN "OLD" SINGER

EO. H. HILL once "showed" to use a professional phrase—in a town in the western part of New York, where no theaters were performing. He was alone.

He found the audience assembled with the women seated on one side of the hall, the men on the other.

He was to use as text in church; and throughout the most solemn silence was observed.

But there were no signs of approval or disapproval; there was no applause, no laughter; there was not even a smile; all was solemnity.

He was not to be discouraged; he did everything a clever comedian could do, and in vain.

He flung himself against their rigidity, he flung himself against their conservatism, he flung himself against their bad behavior, and the curtain came down at last amid a silence oppressive and almost melancholy.

He was not to be discouraged; he exerted, and mortified at his want of success, was about to leave the stage.

"Say, mister," said a stout countryman with the remark "You must have been a preacher."

"Were you?" said Hill. "You must have been a preacher."

"Well, I was! I tell you what it is now, my mouth is all sore a-strainin' to keep my face straight. And if it hadn't been for the women, I'd a' laughed right out in meetin'."

LE ROUET.

(SPINNING WHEEL.)

Antoine-de Kontski Op. 325.

Introduction.
Presto. $\text{♩} = 100$

The musical score is written for piano and organ. It begins with a piano introduction marked 'Presto. $\text{♩} = 100$ '. The first system includes a piano introduction with 'r.h.' and 'l.h.' markings. The second system continues the piano introduction. The third system features a piano solo with 'ff' dynamics. The fourth system is a piano solo with 'il canto ben marcato' marking. The fifth system is a piano solo with 'Ped.' and '*' markings.

Musical score for "The Wind" by John Williams, featuring a piano and a harpsichord. The score is in 3/4 time and consists of four measures. The piano part is in the right hand, and the harpsichord part is in the left hand. The piano part features a melodic line with eighth and sixteenth notes, while the harpsichord part provides a rhythmic accompaniment with eighth and sixteenth notes. The score includes fingerings and pedaling instructions.

Musical score for "The Wind" by Maurice Strakosky. The score is in 3/4 time and consists of four measures. The piano part is in the right hand, and the celeste part is in the left hand. The piano part features a melody with eighth and sixteenth notes, and the celeste part features a bass line with eighth and sixteenth notes. The score includes dynamic markings such as "p" (piano) and "ff" (fortissimo), and articulation marks like "Ped." (pedal) and "ff" (fortissimo).

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand. The voice part enters in the second measure of the first system and continues through the fourth measure. The score is printed on a single page with a decorative border.

Handwritten musical score system 1. Treble and bass staves. Treble staff has a *pp* dynamic marking. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Handwritten musical score system 2. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Handwritten musical score system 3. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Handwritten musical score system 4. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Handwritten musical score system 5. Treble and bass staves. Treble staff has an *mf* dynamic marking. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Handwritten musical score system 6. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

First system of musical notation. The right hand (treble clef) begins with a whole rest, followed by a series of chords and single notes, including a half note G4 and a whole note F#4. The left hand (bass clef) plays a continuous eighth-note accompaniment. Pedal points are indicated by 'Ped.' and asterisks at the beginning, middle, and end of the system.

Second system of musical notation. The right hand continues with chords and single notes, including a half note E4 and a whole note D4. The left hand maintains the eighth-note accompaniment. Pedal points are indicated by 'Ped.' and asterisks at the beginning, middle, and end of the system.

Third system of musical notation. The right hand features more complex figures, including a half note C4 and a whole note B3. The left hand continues the eighth-note accompaniment. Pedal points are indicated by 'Ped.' and asterisks at the beginning, middle, and end of the system.

Fourth system of musical notation. The right hand continues with complex figures, including a half note A3 and a whole note G3. The left hand maintains the eighth-note accompaniment. Pedal points are indicated by 'Ped.' and asterisks at the beginning, middle, and end of the system.

Fifth system of musical notation. The right hand continues with complex figures, including a half note F#3 and a whole note E3. The left hand maintains the eighth-note accompaniment. Pedal points are indicated by 'Ped.' and asterisks at the beginning, middle, and end of the system.

FANTASIE - STÜCKE.

III

Moderato grazioso. $\text{♩} = 72$.

Ernest R. Kroeger.

The musical score is written for piano and consists of four systems. Each system has a treble staff and a bass staff. The right hand (treble) plays a continuous melodic line with various ornaments and fingerings, while the left hand (bass) provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks. The score includes dynamic markings like 'mf' and tempo changes like 'rall.' and 'a tempo'.

System 1: *Moderato grazioso*. Treble staff has a continuous melodic line with ornaments. Bass staff has a harmonic accompaniment. Pedal points are indicated by 'Ped.' and asterisks.

System 2: Continuation of the first system. Treble staff has a continuous melodic line with ornaments. Bass staff has a harmonic accompaniment. Pedal points are indicated by 'Ped.' and asterisks.

System 3: Continuation of the second system. Treble staff has a continuous melodic line with ornaments. Bass staff has a harmonic accompaniment. Pedal points are indicated by 'Ped.' and asterisks.

System 4: Continuation of the third system. Treble staff has a continuous melodic line with ornaments. Bass staff has a harmonic accompaniment. Pedal points are indicated by 'Ped.' and asterisks. The system ends with a *mf* marking.

Giocoso.

The image displays a page of musical notation for a piano piece, consisting of six systems of staves. Each system typically includes a treble and bass staff. The notation is complex, featuring numerous notes, rests, and dynamic markings. Key markings include 'Ped.' (Pedal), 'cres.' (crescendo), 'rit.' (ritardando), and 'f' (forte). The piece is marked 'Giacoso.' at the top left. The notation includes various musical symbols such as clefs, time signatures, and fingerings, indicating a technically demanding work. The page is numbered '8' in the center, suggesting it is part of a larger score.

*Lusingando.
a tempo*

pp

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

cres.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

rall.

a tempo.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

mf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f

Ped. * Ped. * Ped. * Ped. * Ped. *

*L'istesso tempo.
cantabile.*

mf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f

Ped. * Ped. * Ped. * Ped. * Ped. *

Tempo I

The musical score for 'The Rose Tree' is written for piano. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes fingerings (1-5) and pedaling instructions (Ped.) with asterisks indicating pedal changes. The melody consists of a series of eighth and sixteenth notes, with some triplets. The accompaniment consists of chords and single notes, with some triplets. The score is divided into measures by bar lines.

[illegible]

The musical score for 'The Little Boat' is presented in a single system. It features a treble and bass staff. The melody is written in the treble staff, starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then descending. The bass staff provides a simple accompaniment with chords. The score includes a 'Ped.' (pedal) marking and a 'rall.' (rallentando) marking. The key signature has one sharp (F#), and the time signature is 4/4. The piece concludes with a final chord in the bass staff.

The musical score for 'The Swan' by Camille Saint-Saëns, featuring a piano and a harp. The score includes a 'rall.' section and an 'a tempo.' section. The piano part is marked 'Ped.' and the harp part is marked 'f'.

First system of musical notation, measures 1-6. Treble and bass staves with fingerings and pedaling.

Second system of musical notation, measures 7-12. Treble and bass staves with fingerings and pedaling.

Third system of musical notation, measures 13-18. Treble and bass staves with fingerings and pedaling.

Fourth system of musical notation, measures 19-24. Treble and bass staves with fingerings and pedaling.

Var. I

Fifth system of musical notation, measures 25-30. Treble and bass staves with fingerings and pedaling.

Sixth system of musical notation, measures 31-36. Treble and bass staves with fingerings and pedaling.

This page of musical notation is for a piano piece, likely a study or a short composition. It consists of six systems of staves, each with a treble and bass clef. The key signature is two flats (B-flat and E-flat). The piece begins with a mezzo-forte (*mf*) dynamic and includes various musical markings such as *pp* (pianissimo), *f* (forte), and *cres.* (crescendo). Pedal markings (*Ped.*) are present throughout, indicating when to use the sustain pedal. The notation includes complex rhythmic patterns, such as sixteenth-note runs and chords, and is concluded with a double bar line and a repeat sign.

Var. II.

f marc' to il Jasso. Ped. ✱

mf Ped. ✱

Ped. 4 2 1 2 4

Ped. 4 2 1 2 4

Ped. 4 2 1 2 4

f Ped. ✱

Ped. ✱

Ped. ✱

Ped. ✱

The musical score for Variation II is written for piano and bass. It consists of six systems of music. The first system begins with a forte (f) dynamic and a tempo marking 'marc' to il Jasso'. The piano part features a series of chords with a 'p' (piano) marking above them. The bass part has a more active line with eighth and sixteenth notes. The second system introduces a mezzo-forte (mf) dynamic. The third system contains a series of sixteenth-note runs in the piano part, with fingerings like 1 2 3 2 3 2 and 1 2 1 2 1 2 indicated. The fourth system continues these runs with similar fingerings. The fifth system returns to a forte (f) dynamic. The sixth system concludes the variation with a final chord and a double bar line. Pedal markings (Ped.) and asterisks (✱) are used throughout to indicate specific pedaling techniques.

Var. III.

The musical score for Var. III is written for piano and forte dynamics. It consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and fingerings. Pedaling instructions are indicated by "Ped." with specific fingerings (e.g., 4 2 1 2 4, 3 2 1 2 3, 5 2 1 2 5) and asterisks (*) for sustained pedal. The first five systems are marked with a forte (f) dynamic, while the sixth system is marked with a piano (p) dynamic. The score concludes with a double bar line and a final chord.

Var. IV

This page contains six systems of musical notation for a piano piece, labeled "Var. IV". Each system consists of a treble staff and a bass staff. The notation is highly detailed, featuring complex fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10), slurs, and dynamic markings such as *sf* (sforzando) and *Ped.* (pedal). The piece is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The first system begins with a treble staff entry marked *sf* and a bass staff entry marked *Ped.*. The notation continues with various melodic and harmonic patterns, including rapid runs and sustained chords. The piece concludes with a final system that includes a *Ped.* marking and a final chord.

First system of musical notation, featuring treble and bass staves with complex rhythmic patterns, including triplets and sixteenth notes. Pedal markings (Ped.) are present below the bass staff.

Second system of musical notation, continuing the complex rhythmic patterns. Pedal markings (Ped.) are present below the bass staff.

Third system of musical notation, featuring treble and bass staves with complex rhythmic patterns. Pedal markings (Ped.) are present below the bass staff.

Fourth system of musical notation, featuring treble and bass staves with complex rhythmic patterns. Pedal markings (Ped.) are present below the bass staff.

Fifth system of musical notation, featuring treble and bass staves with complex rhythmic patterns. Pedal markings (Ped.) are present below the bass staff.

Sixth system of musical notation, featuring treble and bass staves with complex rhythmic patterns. Pedal markings (Ped.) are present below the bass staff. The system includes the markings "8. accel." and "Presto." above the staves, and "cres." and "ff" below the staves.

En-Avant

FRISCH AUF.

(Galop Brillant.)

Robert Goldbeck.

Vivo. $\text{♩} = 88$.

The musical score is arranged in four systems, each consisting of a piano (treble) staff and a bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The tempo is marked 'Vivo' with a quarter note equal to 88 beats per minute. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5). Pedal points are indicated by 'Ped.' below the bass staff in each system. The first system has a dynamic marking of *mf*. The second system includes a repeat sign and a first ending bracket. The third system begins with a dynamic marking of *f*. The fourth system concludes with a double bar line and a repeat sign. The score is published by Kunkel Bros. in 1882.

Copyright, Kunkel Bros. 1882.

8. *leggero.*
p
And.

8. *leggero.*
p
And.

8

2 4 5 3

1 4 1 3 3 3 4 b 5 3

8

1 4 1 3 3 3 4 b 5 3

Ped. Ped. *

8

8

Pod.

*

8.

8.

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff with various fingerings indicated above the notes. The bass staff provides a harmonic accompaniment, including a 'Ped.' (pedal) section. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes a repeat sign and a double bar line.

8.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The melody in the upper staff consists of eighth and sixteenth notes, with some notes beamed together. The bass line in the lower staff is simpler, with some notes marked with 'Ped.' (pedal) and asterisks (*). The score is numbered '8.' at the top.

Musical score for "The Rose Tree" in 3/4 time, featuring a piano accompaniment. The score is written for a grand staff (treble and bass clefs). The melody is in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The piece concludes with a double bar line and a repeat sign.

Handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is in the Treble staff, and the bass line is in the Bass staff. The score includes various musical notations such as notes, rests, and fingerings. There are also some handwritten annotations and markings, including "Pod." and "OF 2/4".

8.

f

mf

Ped. *

Ped.

Ped. *

First system of musical notation. Treble and bass staves. Treble staff contains sixteenth-note runs with fingerings 1, 2, 3, 4, 5. Bass staff contains eighth-note runs with fingerings 1, 2, 3, 4, 5. Dynamics include *p* and *pp*.

Second system of musical notation. Treble and bass staves. Treble staff contains sixteenth-note runs with fingerings 1, 2, 3, 4, 5. Bass staff contains eighth-note runs with fingerings 1, 2, 3, 4, 5. Pedal markings are present below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff contains sixteenth-note runs with fingerings 1, 2, 3, 4, 5. Bass staff contains eighth-note runs with fingerings 1, 2, 3, 4, 5. Pedal markings are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff contains sixteenth-note runs with fingerings 1, 2, 3, 4, 5. Bass staff contains eighth-note runs with fingerings 1, 2, 3, 4, 5. Pedal markings are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff contains sixteenth-note runs with fingerings 1, 2, 3, 4, 5. Bass staff contains eighth-note runs with fingerings 1, 2, 3, 4, 5. Pedal markings are present below the bass staff.

8. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{3}$

f Ped. Ped. Ped. Ped.

8.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8.

Ped. *

8.

8.

f Ped. *ff* *

ON WINGS OF SONG.

AUF FLÜGELN DES GESANGES.

Words by H. Heine.

Music by Mendelssohn

♩ - 72.

Andante tranquillo.

2. Veil - chen kichern und ko - sen, End
1. Auf Flü - geln des Ge - san - ges, Herz -

1. On wings of mu - sic roam - ing, With
2. blue - eyed vi - o - lets ly - ing, Look

2. schau'n nach den Sternen em - por, Heimlich er - zäh - len die
1. lieb - chen trag' ich dich fort, Fort nach den Fluren des

1. thee, my love, I will glide, Where the gay flow - ers are
2. up to the stars with de - light, There the musk - ro - ses are

2. Ro - sen Sich duf - ten - de Mähr - chen in's Ohr. Es
1. Gan - ges, Dort weiss ich den schön - sten Ort, Da

1. bloom - ing On banks by the Gan - ges' tide. Oh!
2. sigh - ing Fond se - crets, like Fays of the night. There

2. hüpfen herbei und lauschen Die frommen klugen Ge-zell'n,..... Und
1. liegt ein rothblühender Gar-ten Im stil-ten Mon-den-schein,..... Die

1. there in a gar-den of ro-ses, While moon-beams calm-ly shine,..... The
2. light, footed an-te-ropes Lie crouch-ing ready to leap,..... While

2. in der Fer-ne rau-schen Des heil'-gen Stro-mes Well'n,..... Und
1. Lo-tos blumen er-war-ten Ihr trau-tes Schwester-lein,..... Die

1. lo-tos flower un-clo-ses Her eye, to gaze on thine,..... The
2. on in dis-tance gli-ding, The riv-er seeks the deep,..... While

2. in der Fer-ne rau-schen Des heil'-gen Stro-mes Well'n
1. Lo-tos blumen er-war-ten Ihr trau-tes Schwester-lein

1. lo-tos flower un-clo-ses Her eye, to gaze on thine.
2. on in dis-tance gli-ding, The riv-er seeks the deep.

1.

Die 2. Dort

There

Re

wollen wir nie - der - sin - ken, Un - ter dem Palm - en - baum, Und
 cli - ning with thee, while night gleams Un - der the spread - ing Palms; We

Lieb' und Ru - he trin - ken, Und träu - men se - li - gen Traum,.....
 woo the pow - er of bright dreams, To shed their heav - en - ly charms,.....

Und träu - men se - - li - gen Traum,
 To shed their heav - - - ly charms,

se - - - - - i - gen Traum.....
 Their heav - - - - - ly charms.....

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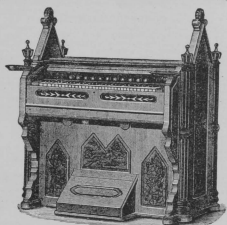
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LABALADE'S MIRACLES: has been invited to take part in the State Concert in Berlin on the Emperor's birthday.

We still see occasionally a copy of the large edition of 500 published by *The Musical Quarterly*. Its editorials continue to be written in "loft-tailed Dutch."

At a performance in Cassel on the last anniversary of C. M. von Weber's birth. When the receipts were devoted towards defraying the cost of the Monument to be erected to the composer in his native place, Katin, the entire audience numbered—7 persons.

The following, we are told, are the annual salaries of the leading singers at the Paris Grand Opera: Mlle. Krauss, 127,500 Francs; Mlle. Isaac, 95,000; Mlle. Richard, 50,000; Lazzelle, 50,000; Salmon, 7,000; Meixner, 6,500; Desvins, 6,000; Bonfanti, 6,000; Paus, 18,000; Gailhard, 7,500; and Villaret, 7,000.

On the evening of March 15th, Mr. and Mrs. Charles Kunkel celebrated their "crystal wedding." A merry but select company assembled to do honor to the host and hostess, and after several hours of "a feast of reason and a flow of soul," and also of other things, they separated to meet again at the celebration of the silver wedding of the contracting parties.

PARIS—A new opera, in three acts entitled *Diane*, has been brought out for the first time at the Opera Comique. The book is by M. Jacques Norman and M. Henri Regnier. The music is by M. Albert nor Rosenzweig, and the music by M. Paladilhe, the composer of "Mandoline." The principal characters are sustained by Mlle. Meryer, Mlle. Chevalier, M. Talazac, M. Tatin and M. Bellhomme.

A CORRESPONDENT of a New York paper, writing from Vienna, where he heard the young virtuoso D. Albert پای, also Moritz Rosenthal, after awarding them high praise says: "I approve, may I be allowed to record it as my impression that neither D. Albert nor Rosenzweig—both whom essayed the 'Second Hussar'—equal Mme. Rye-King in the wonderful effectiveness with which she performed this much-murdered piece of Liszt."

PARIS—The newest stage contrivance is one recently adopted at the new Opera house, and consisting of a steam or vapor curtain after each act and during every change of scene. Wagner tried to utilize the idea for his *Nibelungen* Performances at Bayreuth, but the noise of the engines proved a serious drawback. The system was tested with satisfactory results during the representations of *Reyer's Sigurd* at the Theatre de la Monnaie, Brussels. One great improvement in it as employed here is the entire absence of noise.

A WRITER in *Cherwell's Musical Visitor*, speaking of Thomas Hastings, the author of "Orionville" and other hymn tunes, says: "His personal appearance was peculiar. He was an albino, always wearing blue spectacles, with long, white hair like spun glass, and fully six feet two inches in height. Those spectacles would have made any man look peculiar, we think. He should be found and sent to the New Orleans Exposition. They would also make the fortune of a dime museum."

WERNER ROSSINI, relict of the illustrious composer, followed her deceased husband to the tomb in 1875, after he bequeathed according to his desire a sum of £1,200,000 f to the Public Relief Fund, for the building of a retreat to be inhabited by indigent artists or singers of the French or Italian nationality at the end of her career. A condition of the bequest was, that five years should be allowed to elapse before this project be put in execution, in order to allow the bequest was, that five years should be allowed to elapse before the sum specified above to accumulate and be incorporated with the capital; but the five years are more than past and nothing has yet been done in the matter. "A Cherisher of the Opera," writing to the *London* newspaper, has called public attention to this delay, and the Rossini legacy will soon be devoted to its use.

On one occasion von Bulow was excessively annoyed by a lady who sat in close proximity to the stage during the progress of one of his recitals, who kept up a ravenous fan-like throughout the performance of the first number. Of course this jarred upon the nerves of the sensitive pianist. He looked at the fair culprit several times. She withered and he under his glance she fanned only on. At last von Bulow could contain himself no longer. He stopped suddenly, wheeled about on his piano stool, looked the frightened offender full in the face, and exclaimed: "If you would only fan in time, for heaven's sake!" On another occasion he was annoyed by the loud talking of a lady. von Bulow, very exasperated, stopped in the middle of his piece, and exploded with: *Zuhoerer herein die mich ohr ich!*—"Either you, or I!" It will be seen that on Bulow can be provoked with the ladies. But his sarcasm is not always rough, nor are the victims always members of the fair sex. No, the exquisite *Reverie* of the following, which was directed at no less a personage than Napoleon: Bulow had been invited to play for the emperor at his palace. Napoleon listened for some time very quietly, and then began an animated conversation with Countess, who was seated next him. Bulow, who was seated at the piano, seemed surprised, and turned to Bulow to inquire why he had suspended his music so suddenly. With the greatest possible sang froid Bulow replied: "General! *Empereur parle tout haut!*"—"as desired!"—"When the Emperor speaks, all must be silent!"

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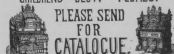
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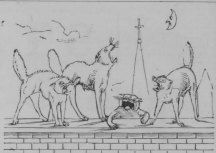
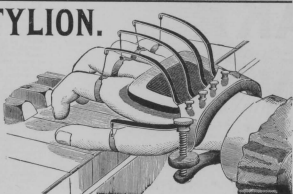
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A SERENADE.

I sing beneath your lattice, love,
A song of great evil for you;
The moon is getting rather high,
My voice is, too.

The larklet in deep shadow lies,
Where croaking frogs make much ado,
I think they sing a trifle hoarse;
I sing so, too.

The blossoms on the pumpkin vine
Are weeping diamond tears of dew;
'Tis warm the flowers are wilting fast,
My collar, too.

All motionless the cedars stand
With silent moonbeams slanting through;
The very air is hushed, love,
And I am, too.

Oh, when I soar on loving wings,
And at your window gently swoon
But then your lattice you would bolt—
So I'll bolt, too.

Spirit of the press—elder.

Hard to beat—boiled eggs.

A bean spot—the North Pole.

A double shell race—clams.

A drink for the sick—well water.

A stirring time—making porridge.

The latest thing in boots—stockings.

All the rage with the girls—marriage.

The English house-ruler—the lady of the house.

Honour approbation—applause from the gallery.

The board of education—the schoolmaster's shingle.

Sons of the dry goods clerk—"Swinging in delaine."

Going out with the tied—a wedding party leaving the church.

If a girl wants to get married she generally says so to her popper.

"What is marriage?" "One woman the more and one man the less."

It was Hood, we believe, who said that a good clergyman is "piety personified."

When a man calls his wife's maid an angel it is time for the wife to make her fly.

"Ah," said a deaf man who had a scolding wife, "man wasn't but little hear, below."

The king of the Fiji Islands is said to relish "Baby Mine" very much. He likes it well done, too.

ROCK was the first man who strictly observed Lent. He lived on water for forty days and forty nights.

Upon a modest gravestone in a Vincennes cemetery appears the plaintive legend: "His neighbor played the cornet."

The music at a marriage procession," says Helme, "always reminds me of the music of soldiers entering upon a battle."

A man who bought a box of cigars, when asked what they were, replied, "Cigars for a course of lectures from my wife."

Where do we find the earliest mention of a free admission to the theatre? When Joseph was led into the pit by his brethren for nothing.

A Western editor says that water has tasted strong of stumens ever since the deluge, and that's the reason why he takes whisky in his tea.

GENTLEMAN—"I say, waiter, I've just cracked this egg; look at it." Waiter—"Don't look very nice at that end, I must say, try the other."

"BREAD!" Look at the base, wit his two toothpicks sticking out of his mouth!" "We have the first sight of an elephant affected by Bridget Muldoon."

At a fashionable wedding in Boston, as the bridal procession was making up the aisle, the organist struck up, "Beware! she's fooling thee."

"JENNIE, what makes you such a bad girl?" "Well, mamma, God sent you just the best children He could find, and as if they don't suit you, I can't help it."

BYRON once said of a lady whose tongue suggested perpetual motion to every visitor, that she had been dangerously ill but was now dangerously well again.

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A rose of gold makes a fraction over half a million of dollars and when a man says his wife has the right to gold, and she weighs 120 pounds, she is worth \$30,000.

"It's night. Two lovers lean Upon the gate.
A hearing form is seen,
It is their fate.

A piercing scream from her
The welkin rent;
It was, as you infer,
Her pa-ri-ent.

Her lover sought to soothe,
Alas! too late.
He's hoisted with a boot
Beyond the gate.

"CHARLEY: "What guy he was had in low last evening?" HARRY (on his dignity): "What! you please to call low, sir, is what you're entitled to call. Generally speak of as blonde tresses, sir." Goes off in a huff.

An earnest Methodist was hauled over the coals by a council of brother ministers for the sin of exaggeration. He arose and said: "The punishment they had judged him was just. He had shed his hair of years over it."

A ROSE once said to Jerrold, in a company which was discussing the merits of a certain piece of music, "That song, sir, always carries me away, and I sit quietly waiting for his friends and asked: "Will some one kindly sing it?"

"THROWED up the sponge, did he?" said Mrs. Spilkins, as her husband finished reading an account of a prize fight. Why, he might have known he couldn't keep a sponge on his stomach. "What did he ever do for, anyway?"

A LITTLE boy whose sisters strolled in the woods for the bright hand leaves of autumn time, saw them coming home one day with a red whiskered gentleman, whom he greeted with the remark: "My! you got autumn-leave whiskers, haven't you?"

"Dan," said a four-year old, "give me five cents to buy a monkey." "We have one monkey in the house now," said the elder brother. "Who is it, Dan?" "You," was his reply. Then give me five cents to buy the monkey some nuts." The brother could not resist.

An old Scotch lady who had no relish for modern church music, was expressing her dislike of the singing of an anthem in her own church one day to a neighbor said: "Why, that is a very old anthem; David sang that anthem to Saul. To this the old lady replied: "Well, well; I was for the first time yesterday why Saul threw his javelin at David when the lad sang for him."

PIANO-FORTE HANDS.

IN connection with Franz Liszt's visit to Vienna, Ludwig Hevesi, in the feuilleton of the *Frederator Zeitung*, offers all manner of interesting remarks concerning the hands of celebrated piano-forte players.

This intellectual narrator writes: The great traveler appeared among the birds of passage of recent days as he does at every spring and fall season. He was called upon to press several hands that belong to him in their every fibre. They belong to him, perhaps, because he knows how to press them so heartily with his own incomparable hand, that prototype of a natural "piano hand."

The piano hand furnishes an interesting chapter, and we can readily understand how a Viennese professor named Hans Schmitt, once began to found a "hand-book" of piano-forte players, in which the outspread hand of every renowned player was accurately shown, as it had been placed upon the page in nature and its outlines carefully traced with a lead pencil.

What a variety there existed among the artists' hands, all of them, nevertheless, born to further the same art! The grand hand of Liszt, that "stretches around the corner," the paw of Rubinstein, of which an excellent colleague once said: "When Rubinstein strikes a fortissimo with all his ten fingers at the same time, the very antipodes start up in pain," the large man's hand of Sophie Menter; and finally the contrasting small-handed pianists, with the mighty Tausig at the head of the list, and stout Jael and little Joseffy, of whom we never comprehend how they manage to draw so much from the keys. Besides it is only necessary to shake hands with piano-forte heroes to recognize their art in the pressure of their hands. Rubinstein's hand feels like a heated stone, hard, and quiet and warm; while Liszt's is a wondrous structure, like a many-limbed, war-m-blooded reptile that we are unable to grasp because, in its excessive suppleness and flexibility, it slips through our fingers unawares. It is precisely the hand for those peculiar "curling figures," *pianissimo*, and clearly out in their most delicate tone-vibrations, as they are to be with in his "Ad libitum Source." Evidently this hand wrote those notes for itself.—*Berliner Tageblatt*.

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PROVING THE LIKENESS.



HERE lived in Brussels a celebrated painter named Wiertz, whose eccentricities were such as to give him the name of the crazy artist. That there was method in his madness, the following anecdote shows.

After having finished a portrait of the old aristocratic Countess de Arnos, who pretended to be only thirty when nearly sixty, she refused to accept the painting, saying it did not look anything like herself, and that her most intimate friends would not recognize a single feature of her on that piece of canvas.

Wiertz smiled kindly at the remark, and, as a true knight of old, gallantly conducted the lady to her carriage.

Next morning there was a grand disturbance in the Rue de Madeline. A big crowd was gathered before a window, and the following was whispered from ear to ear:

"Is the Countess de Arnos really in jail for her debts?"

Wiertz had exercised a little vengeance toward his noble but unfair customer. As soon as she had refused the portrait, he set to work and painted a few iron bars on the picture, with these words:

In jail for debt!

He exhibited the painting in a jeweler's window, in the principal street in Brussels, and the effect was instantaneous.

A few hours later the Countess was back at Wiertz's studio pouring invectives on him at high pressure—"to have exhibited her likeness under such scandalous"—etc.

"Most noble lady," was the artist's reply, "you said the painting did not look anything like yourself, and that your most intimate friends would not have recognized a single one of your features in the picture. I wanted to test the truth of your statement, that is all."

The portrait was taken away, the city laughed, the artist charged double price, and gave the amount to the poor of the city.

OUR BOOK TABLE.

MODERN SINGING METHOD, THEIR USE AND ABUSE. By Frank Butume, Boston: Oliver Ditson & Co.

There is more sound sense and practical information in this little pamphlet of thirty odd pages than in many large volumes we have seen on the subject of the cultivation of the voice. It will well repay every teacher and every student of vocal music to send to the publishers thirty-five cents, the price of the book, and to spend a few hours in its study.

A PROTESTANT CONVERTED TO CATHOLICITY BY HER BIBLE AND PRAYER BOOK. By Mrs. Fanny Maria Pittar. Buffalo: Catholic Publication Society.

This book contains two hundred and twenty-five pages. We read a portion of it supposing there might be something argumentative and solid in it;—instead we found a flabby account of Mrs. Pittar's religious experiences. Life is too short and able books too numerous to spend one's time on "swash," religious or otherwise. We wonder what sort of a face Bossuet would have made in reading this production.

FRANK FLOWERS. By Emma Pitt. Boston: Oliver Ditson & Co.

This is, as the sub-title has it, a song book for the infant classes of Sunday-schools. It contains sixty-four pages of excellent words and appropriate music, also seventeen illustrations. It should be largely adopted for the use of infant classes in Sunday-schools and would not be out of place in the home.

HENRY BEHNING, Jr. called upon us when in the city recently. He was very highly pleased with the results of his Western trip, among which were the sale of a parlor grand to the Hotel Main at Fort Smith, Ark.; twenty-three pianos to J. W. Stoepe & Co. of Kansas City, who further contracted for one hundred and fifty more during the year. Ph. Werlein, New Orleans, have adopted the Behning piano as their leading make. Young Mr. Behning is a "chick of the old block," and "a buster" in his own quiet way.

